blues & soul

MONTHLY MUSIC REVIEW

No.1 October 1967 2s.

blues & soul

MONTHLY MUSIC REVIEW

formerly
home of the BLUES

No. 1 **October 1967**

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editorial

Firstly, welcome to the first issue of "BLUES & SOUL Monthly Music Review". Many of you will know us from the days of "HOME OF THE BLUES", the predecessor (and guinea-pig!) to the magazine you are now reading.

"HOME OF THE BLUES" spent 18 months building from nothing to become the most successful R&B/Soul magazine in Europe. Mostly on a subscription or small distribution basis, it reached an enviable status within those 18 months. Now, it's successor is able to start off as a ready-made success.

Why the change of name? We felt a little restricted using the name "HOME OF THE BLUES". The new title, although perhaps a little less personal, is without doubt more acceptable to the public in general.

Gone are the days when R&B music was just for a handful of purists. Nowadays, it is readily accepted by the average record buyer. We sincerely hope that this publication will help promote the sales of records that come under the heading — BLUES & SOUL.

For the benefit of new readers, several of the articles and much of the format has been handed down by "HOME OF THE BLUES". Why change a winning team?

Lastly, we are hoping that many of you will write and give us your views on the changeover. We will naturally print the best of these letters.

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Cover Photo: John Lee Hooker

From some labels you expect Soul music . . PRESIDENT specialises in it. Sure, we got Pop groups, but they mean bread in the bin and that means more releases of bone-shattering discs like "THE CHARGE" by Alvin Cash (PT147) and "THATS HOW IT IS" b/w "SHOW PLACE" by Otis Clay (PT148), the American R&B smash that is double-sided dynamite! Not forgetting of course, the Ultimate voice of Viola Wills on the beautiful "I'VE GOT TO HAVE ALL OF YOU" (PT152). And the goodies yet to come! Frenetic!! Yeah, without doubt, R&B wise, PRESIDENT is where it's at.

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25 DENMARK STREET, LONDON W.C2
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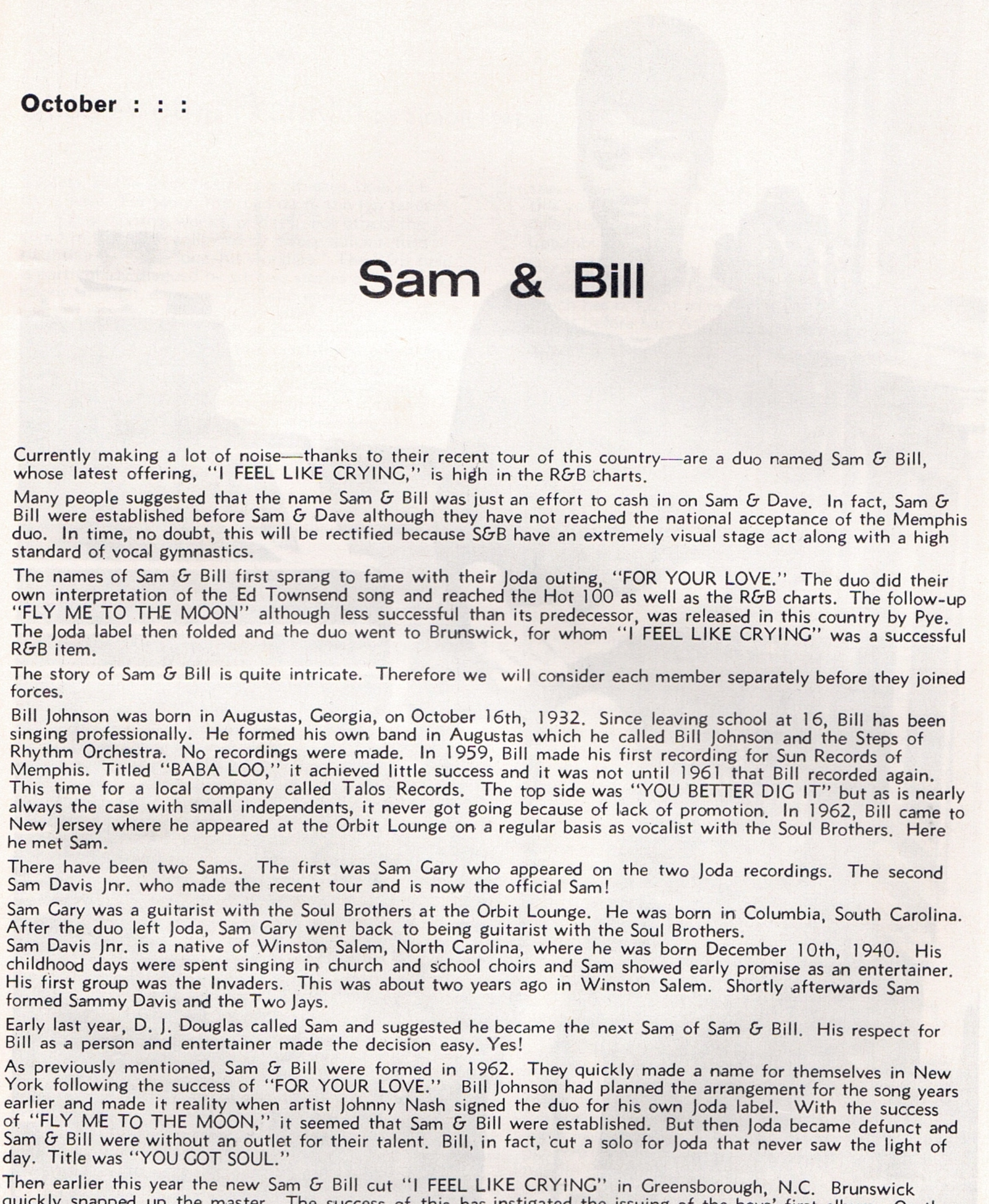
if it's hotter than PRESIDENT ...it's still on the press

DUST MY BLUES

Has anybody got the Sam Cooke album "SHAKE". If so you'll agree that "YEAH MAN" is the oh-so-obvious inspiration for Messrs. Redding and Conley and SWEET SOUL MUSIC . . The current Geno Washington item is, contrary to general knowledge, a cover version. The original by Sweet Clifford Curry on Elf was a small hit a few weeks back. E.M.I. slow in issuing though . . Mighty Sam latest "IN THE SAME OLD WAY" first recorded by Bobby Bare . . Prince Harold on Verve . . Worst deals over here for Duke/Peacock, Chess/Checker/Cadet and Jewel/Paula . . Recent visitor to U.K. was Charlie Pride, the first negro Country & Western artist . . Booker T and Aretha Franklin awarded Gold Discs for "GREEN ONIONS" and "I NEVER LOVED A MAN" respectively . . The Orlons to ABC . . "GOING DOWN SLOW" downtrack of next Aretha hit, was penned by St. Louis Jimmy and first gained success with none other than Howlin' Wolf . . Barrett Strong co-wrote latest Jimmy Ruffin and Isley Brothers releases in U.S. . . Oscar Toney album includes his version of "DARK END OF THE STREET" . . The Marvelos now with Warner Brothers . . Toussaint McCall album includes "I LEFT MY HEART IN SAN FRANCISCO . . .

October : : :



Sam & Bill

Currently making a lot of noise—thanks to their recent tour of this country—are a duo named Sam & Bill, whose latest offering, "I FEEL LIKE CRYING," is high in the R&B charts.

Many people suggested that the name Sam & Bill was just an effort to cash in on Sam & Dave. In fact, Sam & Bill were established before Sam & Dave although they have not reached the national acceptance of the Memphis duo. In time, no doubt, this will be rectified because S&B have an extremely visual stage act along with a high standard of vocal gymnastics.

The names of Sam & Bill first sprang to fame with their Joda outing, "FOR YOUR LOVE." The duo did their own interpretation of the Ed Townsend song and reached the Hot 100 as well as the R&B charts. The follow-up "FLY ME TO THE MOON" although less successful than its predecessor, was released in this country by Pye. The Joda label then folded and the duo went to Brunswick, for whom "I FEEL LIKE CRYING" was a successful R&B item.

The story of Sam & Bill is quite intricate. Therefore we will consider each member separately before they joined forces.

Bill Johnson was born in Augustas, Georgia, on October 16th, 1932. Since leaving school at 16, Bill has been singing professionally. He formed his own band in Augustas which he called Bill Johnson and the Steps of Rhythm Orchestra. No recordings were made. In 1959, Bill made his first recording for Sun Records of Memphis. Titled "BABA LOO," it achieved little success and it was not until 1961 that Bill recorded again. This time for a local company called Talos Records. The top side was "YOU BETTER DIG IT" but as is nearly always the case with small independents, it never got going because of lack of promotion. In 1962, Bill came to New Jersey where he appeared at the Orbit Lounge on a regular basis as vocalist with the Soul Brothers. Here he met Sam.

There have been two Sams. The first was Sam Gary who appeared on the two Joda recordings. The second Sam Davis Jnr. who made the recent tour and is now the official Sam!

Sam Gary was a guitarist with the Soul Brothers at the Orbit Lounge. He was born in Columbia, South Carolina. After the duo left Joda, Sam Gary went back to being guitarist with the Soul Brothers.
Sam Davis Jnr. is a native of Winston Salem, North Carolina, where he was born December 10th, 1940. His childhood days were spent singing in church and school choirs and Sam showed early promise as an entertainer. His first group was the Invaders. This was about two years ago in Winston Salem. Shortly afterwards Sam formed Sammy Davis and the Two Jays.

Early last year, D. J. Douglas called Sam and suggested he became the next Sam of Sam & Bill. His respect for Bill as a person and entertainer made the decision easy. Yes!

As previously mentioned, Sam & Bill were formed in 1962. They quickly made a name for themselves in New York following the success of "FOR YOUR LOVE." Bill Johnson had planned the arrangement for the song years earlier and made it reality when artist Johnny Nash signed the duo for his own Joda label. With the success of "FLY ME TO THE MOON," it seemed that Sam & Bill were established. But then Joda became defunct and Sam & Bill were without an outlet for their talent. Bill, in fact, cut a solo for Joda that never saw the light of day. Title was "YOU GOT SOUL."

Then earlier this year the new Sam & Bill cut "I FEEL LIKE CRYING" in Greensborough, N.C. Brunswick quickly snapped up the master. The success of this has instigated the issuing of the boys' first album. On the album will be "I FEEL LIKE CRYING," the flip "I'LL TRY," along with "LET IT BE ME," "YESTERDAY" and a self-penned item, "TRYING TO GET BACK TO MY BABY."

So that's about it—the story of two young men destined perhaps for great things in the R&B/Soul world.

Miss Aretha Franklin by Simon Frazier

Success, as the show business myth says, does not come easy. For some, the road up to the top takes but a few months, weeks, or days. For others the climb to the top is followed by a very quick return to obscurity—the "one-hit wonders.' The R&B field is particularly plagued by success stories of all kinds. Rarely, though, does any R&B star emerge, after years of hard work, to gain acceptance throughout their native country as well as an international reputation. The names of the select few are easy to list: Ray Charles, perhaps the unchallengeable example, Nina Simone, Dionne Warwick, recently Otis Redding, and Lou Rawls; right now, it's the turn of a young woman, long considered one of America's exceptionally-talented performers; the girl who visiting American artists will tell you is "Soul Personnified;" the artiste who has hit the real big time, after a considerable time out of the charts. It's the lady with two million-selling singles and an album which has sold one million dollars' worth—Miss Aretha Franklin.

Aretha's story has been told time and time again, of late, and I have no doubt will be told with greater frequency in the near future. For Aretha, in case you hadn't noticed, is about to explode on to the vast international arena—and she will doubtless emerge with flying colours! That long overdue trip to Britain is soon to be made, and make no mistake, when this girl hits Britain, the music scene will not be the same again. "RESPECT" took Miss Franklin's name into our top ten—much to the great surprise of the small minority of avid Aretha admirers. For, until her name first appeared in Dave Godin's "Rhythm and Soul U.S.A." nearly a year ago, very few people had heard the fabulous Miss Franklin—and those who had, seldom had then the enthusiasm and excitement which they are today expounding about the artistry of Aretha. It's heartening to see that those who put their faith in her talents then are now seeing the rewards of their loyalty.

The very first time I heard Aretha Franklin was some two years ago. The song in question was the Bacharach-David/Dionne Warwick tune "WALK ON BY"—a track from Aretha's outstanding "RUNNIN' OUT OF FOOLS" album. I was knocked out, because I dug the song and her treatment. Aretha remained but a name to me until with great caution, CBS Records released her "YEAH!" album, which really was an unfair indication of the thrush's immense talents, since apart from being a "live" production, the material consisted mainly of jazz tunes.
Aretha's next British outing was "CRY LIKE A BABY," and by now, I had collected some of Aretha's numerous unissued Columbia material—which continually proved to me that Aretha Franklin would one day make the real big time. The interest that this single aroused resulted in the issue of "SOUL SISTER"—the most apt description of the vocalist. "SOUL SISTER" was in fact, a collection of tunes Miss Franklin had waxed over a period of three years—and her final Columbia LP, due for issue later this year "TAKE IT LIKE YOU GIVE IT" is another collection of tunes made over a period of time at Columbia.

Her six-year contract with the label ended in November, 1966. Then Aretha moved to the label which has brought so much success for numerous artists before her: Atlantic Records signed Aretha—and it has been all happening for her since—and her real success story seems only just beginning—and how exciting it is!

Her debut recording sessions were in New York and Muscle Shoals, Alabama (where "When A Man Loves A Woman" was cut by Percy Sledge giving him his first smash). Backed by King Curtis' powerful saxophone and the soulful sound of the Sweet Inspirations, both recording artists in their own right for the Atlantic-Atco combine, Aretha Franklin produced some of the most fantastic sound on wax today. The sides were all produced by Atlantic Exec. Jerry Wexler, a veteran of the recording industry, and he supervised all Aretha's sessions. The 45 which made it first time out for Aretha on the label, "I Never Loved a Man the Way I Love You" (one of the fastest-selling singles the Atlantic group have ever had)—was recorded down in Alabama, as was the flip, "Do Right Woman, Do Right Man." Other material taped there will be used for future album and single release.

At the time of her inking to the long-term contract, many R&B fans speculated to how Aretha would fare there: few expected the label to carry her into the Top 5, produce million sellers and become what she is today: one of the most sought-after acts in the States.

During her Columbia days, people in the know were tipping Miss Franklin as the female Ray Charles. Her Atlantic outings have proved to many that such predictions were not in vain. For besides her amazing vocal ability, Aretha is a keyboard genius. She shows all the signs of moving into that mystical slot as a true international preformer with literally "universal" appeal.

So, if you have yours ears and eyes wide open to the sounds of tomorrow, (as surprisingly few people do!) I have no doubt that her first European visit will confirm exactly why Aretha Franklin is the name on the lips of all the American music scene right now.

Congratulations should go for her success to Atlantic, of course, Jerry Wexler, such stalwart forward-looking people as those at "RHYTHM & SOUL U.S.A." and "SOUL CITY" who were predicting the "Aretha Franklin Happening" many moons ago.
Above all, congratulations should go to the girl herself for her continued work to forward the cause of good soulful music.

SIMON FRAZIER.

SKA COLUMN

by DAVID BETTERIDGE

Sales Director, Island Records Limited

Due to the considerable interest shown in the SKA/BLUE BEAT Top 10 there has been in HOME OF THE BLUES over the last two months, it has been decided to give more space to this particular type of music.

It is arguable whether SKA is Rhythm and Blues—I think we can only judge it by these two facts, (1) whenever a West Indian record sells to any great degree in America, it is always inserted in the R&B charts, i.e. "TEN COMMANDMENTS" by Prince Buster, and (2) West Indians, like their fellow coloured Americans, originated from the same part of the world—Africa; although their forms of music have taken different courses, there is still a lot in common between their two types of music. The form that ethnic West Indian music has taken since the war has run through the following stratas: Between 1945 and 1952, music by LOUIS JORDAN; GENE & EUNICE, JOHNNY ACE and various blues artists who played a very rough form of blues. Then a tremendous interest followed with calypsos which spread to America and to a lesser degree, to Great Britain. Names such as SPARROW, LORD KITCHENER and LORD JELLICOE are legends in the West Indies. One must bear in mind that there are two separate forms of Calypso, one from Trinidad, the home of Calypso and the other from Jamaica. One must also bear in mind that even today, Calypso is, in comparison, the folk music of the West Indies and it is still extremely popular.

Blue Beat was conceived by a multitude of people and it has been claimed that Prince Buster first played this particular rhythm and sound. The first producers of this type of music were DUKE REID and COXON DODD. Whoever brought this sound about has created a tremendous impact in the musical world.

The leading singers of this sound, which started around 1955 and still continues today in its various forms, are DERRICK MORGAN, JIMMY CLIFF, JACKIE EDWARDS, PRINCE BUSTER, STRANGER COLE, BLUES BUSTERS AND MAYTALS—one can go on forever naming artists.

Gradually a different type of music evolved, containing more melody, a good example of which is of course, SHANTY TOWN-007. This ROCK STEADY music, as it is called, has a slower rhythm than Ska.

The quality of the musicians over the last few years has improved enormously, as have the recording facilities. Nevertheless, they have still got that raw, basic music of the people which is so important to Ska.

Our intention each month, is to give you the Top Ten sellers in the West Indian market plus articles by artists such as Jackie Edwards and Jimmy Cliff, explaining the reasons and feelings for the type of music they sing. Next month's edition will be written by Coxon Dodd, who has produced records like PHOENIX CITY, GUNS OF NAVARONE and PUPPET ON A STRING.

Top Ten

1.	R130	**LAST TRAIN TO SKAVILLE**	ETHEOPIANS
2.	SO2014	**FATTY FATTY**	KEN BOOTHE
3.	PYR6013	**GREEDY GIRL**	DERRICK MORGAN
4.	SO2012	**PUPPET ON A STRING**	KEN BOOTHE
5.	DB1063	**STOP THEM**	RITA MARLEY
6.	CS7007	**GET READY, ROCK STEADY**	CLARENDONIANS
7.	SO2013	**I AM GOING TO COOL IT**	GAYLADS
8.	PYR6010	**TOUGHER THAN TOUGH**	DERRICK MORGAN
9.	WI3059	**LET THE LITTLE GIRL DANCE**	HOPETON LEWIS
10.	PYR6004	**007 (SHANTY TOWN)**	DESMOND DEKKAR

island SKA

CLUB SKA '67
GUNS OF NAVARONE
COPASETIC
PHOENIX CITY
CONTACT

WIRL LP 948

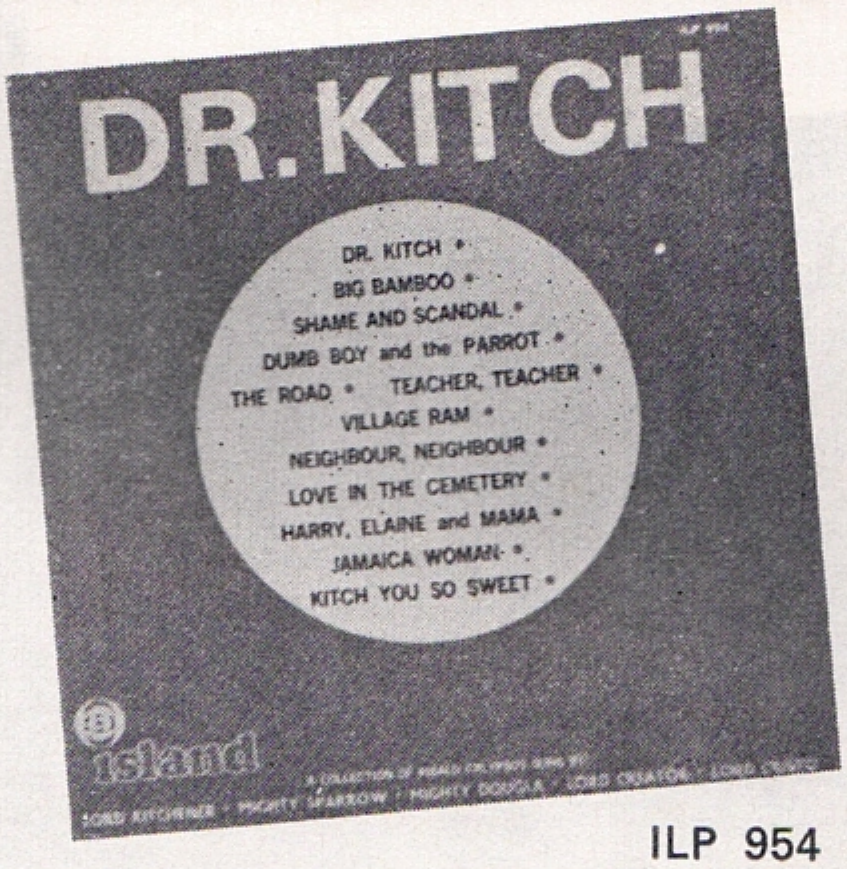
CLUB SKA '67
VOL. TWO
INDEPENDENCE SKA
LAST TRAIN TO SKAVILLE
BONANZA SKA
KING SIZE
SKA JAM
RUDIE BAM BAM
KEEP THE PRESSURE ON
DR. KILDARE
STAMPEDE
SOUTH VIETNAM
BEARDMAN SKA
GOOD NEWS

WIRL LP 946

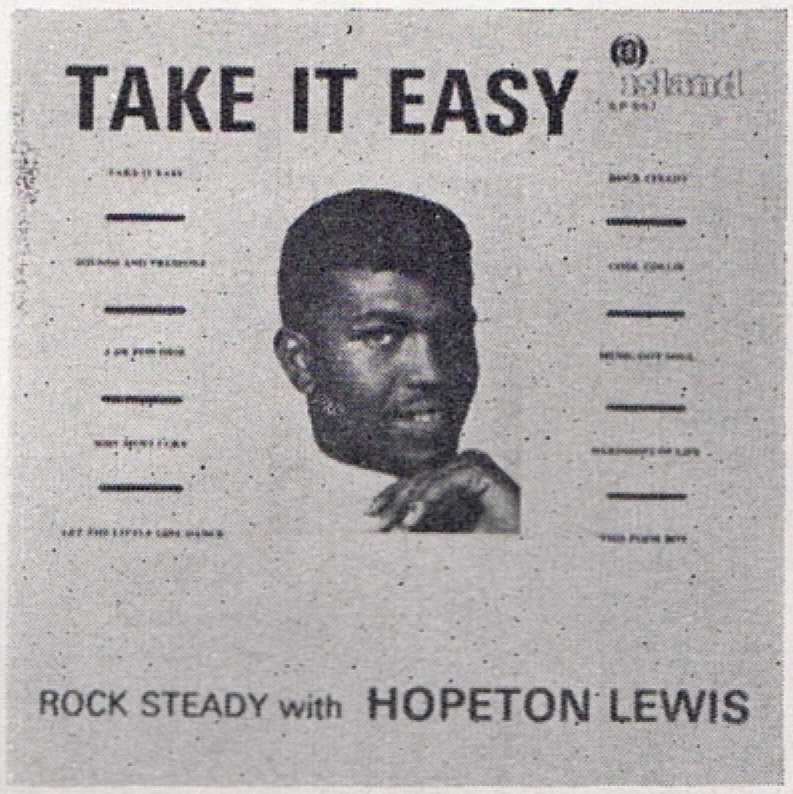
DUKE REID ROCK'S STEADY
TROJAN
island

ILP 958

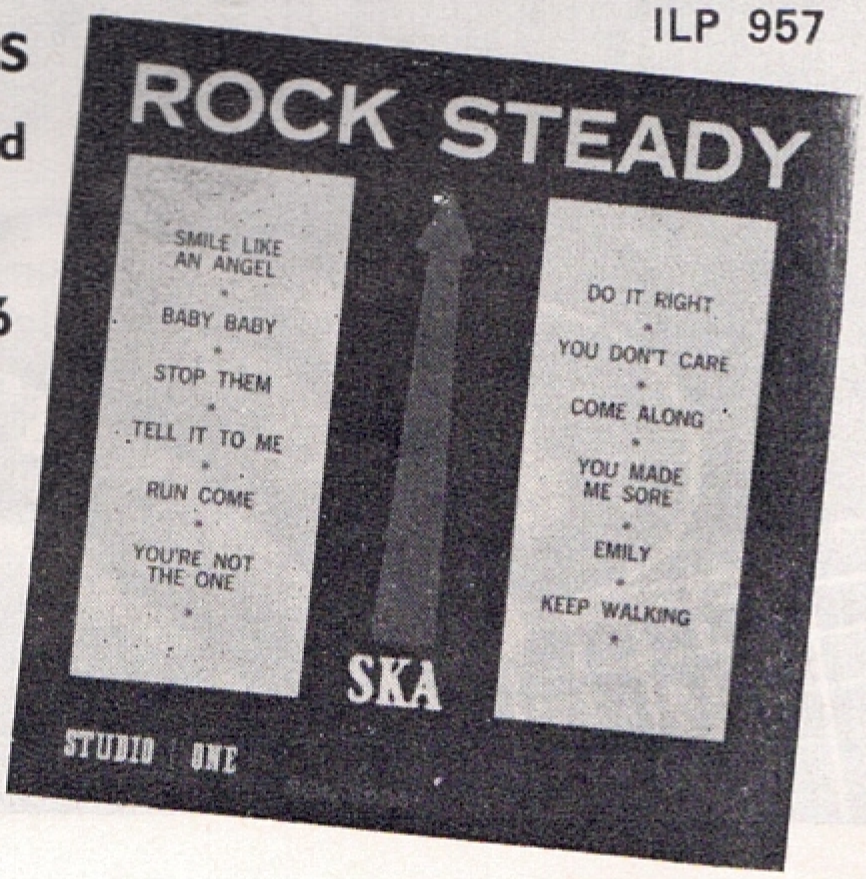
FOR
THE
BEST
IN
SKA
WRITE
FOR
FREE
CATALOGUE
TO
ISLAND RECORDS
108 Cambridge Road
KILBURN
LONDON, N.W.6


DR. KITCH
DR. KITCH
BIG BAMBOO
SHAME AND SCANDAL
DUMB BOY and the PARROT
THE ROAD
TEACHER, TEACHER
VILLAGE RAM
NEIGHBOUR, NEIGHBOUR
LOVE IN THE CEMETERY
HARRY, ELAINE and MAMA
JAMAICA WOMAN
KITCH YOU SO SWEET
island

ILP 954


TAKE IT EASY
island
ROCK STEADY with HOPETON LEWIS

ILP 957


ROCK STEADY
SMILE LIKE AN ANGEL
BABY BABY
STOP THEM
TELL IT TO ME
RUN COME
YOU'RE NOT THE ONE
DO IT RIGHT
YOU DON'T CARE
COME ALONG
YOU MADE ME SORE
EMILY
KEEP WALKING
SKA
STUDIO ONE

ILP SOL 9000

Little Milton

by John E. Abbey

Chicago, and Chess Records of that city have produced many great artists that have reached the greatest heights that any R&B artist can attain. Such names as Bo Diddley, Howlin' Wolf, Sonny Boy Williamson, the irrepressible Muddy or Chuck Berry.

But there are those, who through no fault of their own—in fact they are probably too good for mass acceptance—have never reached the position of those aforementioned.

Just such a great is Little Milton, who has reached chart status in the States with "WE'RE GONNA MAKE IT," "BLIND MAN" and "WHO'S CHEATING WHO." These all came in a formidable run back in 1965, when Milton was at his commercial peak. Since then, despite such fine recordings as "MAN LOVES TWO," he has failed to attain his form.

Christened Milton Campbell Jr., hence the explanation of Little Milton, he spent most of his first 20 years in Mississippi, either in his home town of Invernis or in Greenville or Leland, home town of Jimmy Reed. As with most of his fellow Blues artists, Milton first sang with his local church choir. His interest in guitars began when he was in his early teens. His first public appearances earned him the princely sum of three dollars per performance. He based his early style on the big names of the time. Men such as B.B. King, T-Bone Walker, Roy Brown, Joe Turner.

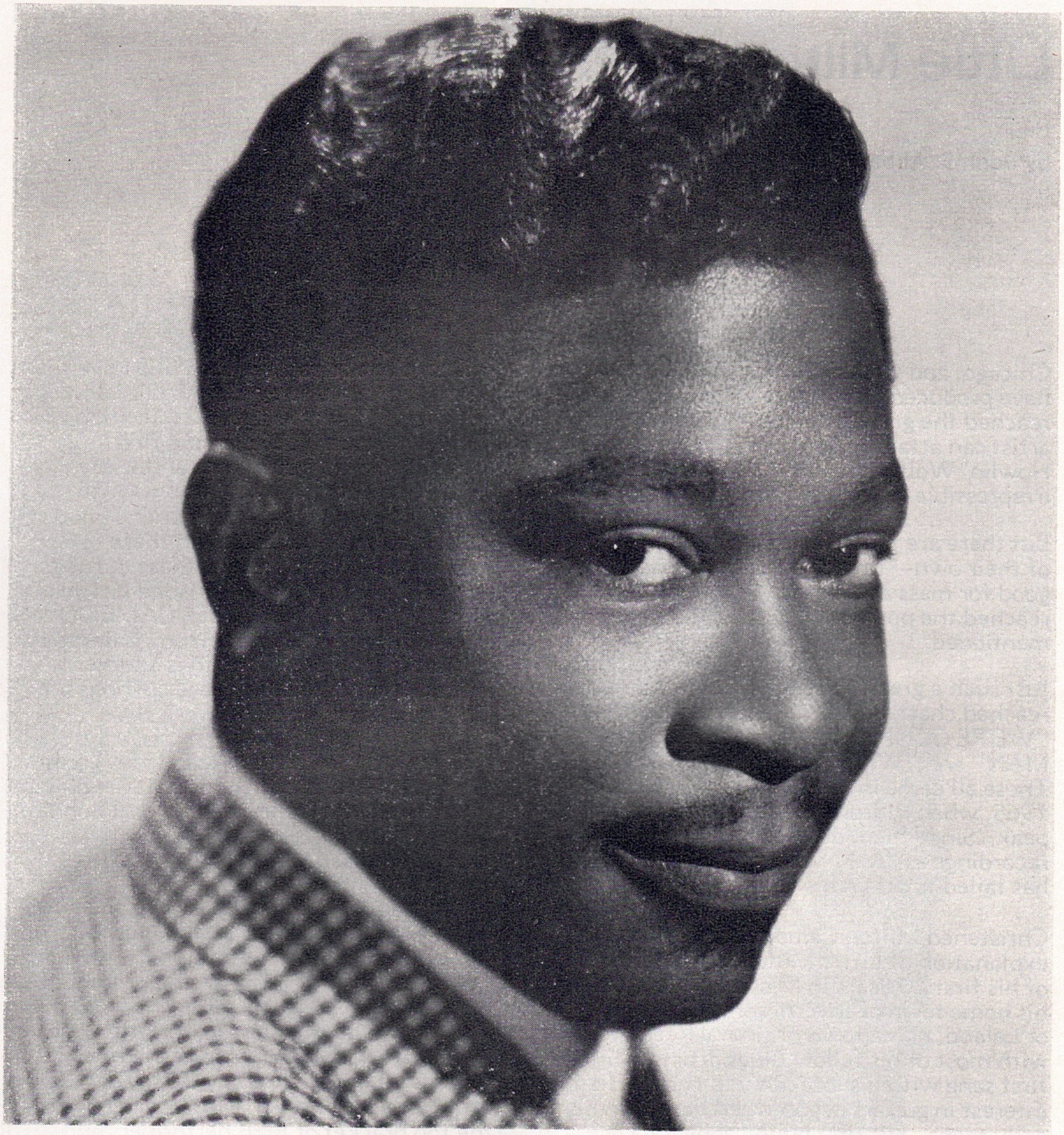
In between playing with his own group, Milton played firstly with Willie Love then Eddie Cusic and Sonny Boy Williamson. Then in 1950 at the age of 16 (Milton was born September 7, 1934), the first recordings were put in the can for the famed Sun company of Memphis with accompaniment from Ike Turner's Band. He gained some success with these recordings. In fact, one of these cuttings, "IF YOU LOVE ME," was issued last year on an LP titled "THE BLUES CAME DOWN FROM MEMPHIS" on London. Later, he recorded for Meteor, which is another Memphis based label. These cuttings are obviously based on B.B. King's style.

1955 saw our man move to East St. Louis, Illinois, where he put some material on tape which was later issued by the local Bobbin label. This label also supplied Fontella Bass to Chess.

It took another six years before the name Little Milton appeared on the label of a major label. Chess contracted the obviously talented vocalist/guitarist and promoted him on their very successful Checker label. This was to be the most important move of his career and thanks to many fine recordings, highlighted by those successes previously mentioned, Milton moved into the top bracket of R&B performers and the ever-smiling face of the man from Mississippi became a household face in Chi-town.

Milton tours permanentely with his six-piece band and his group of three female vocalists known as the Miltonettes.

in the SPOTLIGHT



Currently in vogue — and not before time — is Memphis born Blues artist B. B. King. Christened Riley B. King (B. B. refers to Blues Boy) he has had many successes with Crown, RPM, Kent and his new outlet, Bluesway.

His Bluesway album has recently been accepted by most R&B fans everywhere and plans at Speciality (U.K.) suggest that there will be at least two volumes of "B. B. KING'S GREATEST HITS" to be issued on the label. In addition to this, King has been featured on the Hot 100 recently with "DON'T ANSWER THE DOOR" and "I DON'T WANT YOU CUTTIN' OFF YOUR HAIR".

ATLANTIC and **stax**

say

a solid

THANK YOU

to the **British Public**

for the following placings

in the **"MELODY MAKER"** POLL

International Section: MALE SINGER

1. OTIS REDDING

International Section: FEMALE SINGER

2. ARETHA FRANKLIN

International Section: MUSICIAN

5. STEVE CROPPER

International Section: BRIGHTEST HOPE

3. YOUNG RASCALS

4. ARTHUR CONLEY

It's uptight and outasite ! !

U.S. TOP FIFTY R & B SINGLES

1. **YOUR LOVE KEEPS LIFTING ME HIGHER AND HIGHER:** Jackie Wilson: Brunswick 55336
2. **YOU'RE MY EVERYTHING:** Temptation: Gordy 7063
3. **BABY I LOVE YOU:** Aretha Franklin: Atlantic 2403
4. **REFLECTIONS:** Diana Ross and the Supremes: Motown 1111
5. **COLD SWEAT:** James Brown: King 6110
6. **FUNKY BROADWAY:** Wilson Pickett: Atlantic 2430.
7. **YOU GOTTA PAY THE PRICE:** Al Kent; Ric Tic 127
8. **DIRTY MAN:** Laura Lee: Chess 2013
9. **TESTIFY:** Parliaments: Revilot 207
10. **CASANOVA:** Ruby Andrews: Zodiac 1004
11. **LOVE BUG LEAVE MY HEART ALONE:** Martha Reeves and the Vandellas Gordy 7062
12. **YOU KEEP RUNNING:** The 4 Tops: Motown 1113
13. **GROOVIN'':** Booker T. and the M.G.'s: Stax 224
14. **I'M A FOOL FOR YOU:** James Carr: Goldwax 328
15. **I LEARNED IT THE HARD WAY:** Howard Tate: Verve 10547
16. **NEARER TO YOU:** Betty Harris: Sansu 466
17. **A WOMAN WILL DO WRONG:** Irma Thomas: Chess 2017
18. **SOUL MAN:** Sam and Dave: Stax 228
19. **LET LOVE COME BETWEEN US:** James and Bobby Purify: Bell 685
20. **KNOCK ON WOOD:** Otis Redding and Carla Thomas: Stax 228
21. **SWEETEST THING THIS SIDE OF HEAVEN:** Chris Bartley: Vando 101
22. **EVERYBODY NEEDS LOVE:** Gladys Knight and the Pips: Soul 35034
23. **THAT DID IT:** Bobby Bland: Duke 421
24. **FALL IN LOVE:** Betty Swann: Money 129
25. **COME ON SOCK IT TO ME:** Syl Johnson: Twilight 100
26. **I CAN'T STAY AWAY FROM YOU:** Impressions: ABC 10964
27. **BABY I'M LONELY:** Intruders: Gamble 209
28. **LOVE IS A DOGGONE GOOD THING:** Eddie Floyd: Stax 223
29. **YOUR PRECIOUS LOVE:** Marvin Gaye and Tammi Terrell: Tamla 54156
30. **GET ON UP:** Esquires: Bunky 7750
31. **IT'S GOT TO BE MELLOW:** Leon Haywood: Decca 32164
32. **AIN'T IT THE TRUTH:** Drifters: Atlantic
33. **HI HEEL SNEAKERS:** Jimmy Hughes Fame/Atlantic
34. **YOU'RE THE MAN:** Inez and Charlie Foxx: Dynamo 109
35. **HUNK OF FUNK:** Gene Dozier: Minit 32026
36. **EAST WEST NORTH OR SOUTH:** Sweet Clifford Curry: Elf 90006
37. **SOUL FINGER:** Barkays: Volt 148
38. **MEMPHIS SOUL STEW:** King Curtis: Atco 6511
39. **WINDOWS OF THE WORLD:** Dionne Warwick: Scepter 12196
40. **I WAS MADE TO LOVE HER:** Stevie Wonder: Tamla 54151
41. **HEART BE STILL:** Lorraine Ellison: Loma 2074
42. **JUST OUT OF REACH:** Percy Sledge: Atlantic 2434
43. **NINE POUNDS OF STEEL:** Joe Simon: Sound Stage 7-2589
44. **MAKE ME YOURS:** Betty Swann: Money 126
45. **EXPRESSWAY TO YOUR HEART:** Soul Survivors: Crimson 1010
46. **BELIEVE IN ME:** Jesse James: 20th Century Fox 6684
47. **TAKE A LOOK:** Aretha Franklin: Columbia 44270
48. **BIG BOSS MAN:** Erma Franklin: Shout 218
49. **GLORY OF LOVE:** Jackie Lee: Keymen 109
50. **IF THIS IS LOVE:** Precisions: Drew 1003

'SOUL CITY' TOP 20 R & B SINGLES (U.K.)

1. **BABY I LOVE YOU:** Aretha Franklin: Atlantic
2. **NEARER TO YOU:** Betty Harris: Stateside
3. **LOVE BUG, LEAVE MY HEART ALONE:** Martha and the Vandellas: Tamla-Motown
4. **TRAMP:** Otis Redding and Carla Thomas: Stax
5. **FUNKY BROADWAY:** Wilson Pickett: Atlantic
6. **I WAS MADE TO LOVE HER:** Stevie Wonder: Tamla Motown
7. **CHEATER MAN:** Esther Phillips: Atlantic
8. **REFLECTIONS:** Supremes: Tamla Motown
9. **SOUL FINGER:** Barkays: Stax
10. **THINGS GET BETTER:** Eddie Floyd: Stax
11. **EVERYBODY NEEDS LOVE:** Gladys Knight and the Pips: Tamla Motown
12. **YOU'RE MY EVERYTHING:** Temptations: Tamla Motown
13. **TURN ON YOUR LOVE LIGHT:** Oscar Toney Jr.: Stateside
14. **IT'S ALL OVER NOW:** Valentinos: Sar (Import)
15. **I PUT A SPELL ON YOU:** Screamin' Jay Hawkins: Epic (Import)
16. **DON'T YOU MISS ME JUST A LITTLE BIT BABY:** Jimmy Ruffin :Tamla Motown
17. **YOUR UNCHANGING LOVE:** Marvin Gaye: Tamla Motown
18. **GROOVIN':** Booker T. and the M.G.'s: Stax
19. **ANGEL BABY:** Darrell Banks: Atlantic
20. **RESPECT:** Aretha Franklin: Atlantic

TOP 20 ALBUMS WILL BE FEATURED NEXT MONTH

HOME OF THE BLUES

FROM THE BEGINNING

All these back numbers are still available but some are in short supply and there definitely will not be another reprint for any edition - so act now!

Send a P.O. or cheque for 2/- per copy to the Back Number Dept.

1. The Vibrations, Don Covay, Irma Thomas, Shakey Jake, Charlie Rich, Arthur Alexander, Dee Dee Warwick.
2. John Lee Hooker, Lee Dorsey, Sugar Pie De Santo, Patty La Belle, The Original Drifters.
4. Bobby Bland, Walter Jackson, the Orlons, Rufus Thomas, Billy Stewart, Ember Budget LP's
6. Percy Sledge, Bobby Hebb, Robert Parker, Linda Carr, The Corsairs, the 5 Stairsteps, Bobby Powell, Otis Redding, the Tonics, Fifth American Blues Festival—full report.
7. Bobby Hebb, Edwin Starr, Alvin Cash and the Registers, Bobby Moore and the Rhythm Aces, Jerry Lee Lewis, Ben E. King, Motown Stars at the Apollo.
8. Prince Harold, Little Richard, the Corsairs, Howard Tate, Alvin Cash and the Crawlers, The Soul Sisters.
9. James Carr, The Four Tops, Inez & Charlie Foxx, Chuck Berry, Gene Chandler, Poll '66 Results.
10. Bo Diddley, Ben E. King, The Stax Revue, Booker T. & the M.G.s, The Markeys, Otis Redding, Carla Thomas, Sam & Dave, Eddie Floyd, Arthur Conley, BLUESWAY, The Falcons, The Invitations, Fats Domino & his Band, The Soul Sisters, McKinley Mitchell.
11. Mabel John, Garnet Mimms, Jimmy Holiday, Brenda Holloway Clyde McPhatter, the Chiffons.

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THE IMPRESSIONS: HMV 3631

THE FABULOUS IMPRESSIONS: You Always Hurt Me; It's All Over; Little Girl; 100 Pounds of Clay; Love's A Comin'; You Ought To Be In Heaven—I Can't Stay Away From You; Aware of Love; Isle of Sirens; I'm Still Waitin'; She Don't Love Me.

The familiar tones of Curtis Mayfield ring out loud and clear on another album with Sam Gooden and Fred Cash—so making the Impressions. Curtis penned 10 of the 11 tracks. "YOU ALWAYS HURT ME" was their recent-most success—and a good song it is!—and "IT'S ALL OVER" was once a hit for Walter Jackson. The song is slow and exactly what it should be. The only surprise is "100 POUNDS OF CLAY" once a hit for Gene McDaniels. "AWARE OF LOVE" was first recorded by Jerry Butler as the flip to "MOON RIVER" and "ISLE OF SIRENS" was first decked by Jerry. The other tracks are a mixture of quick and slow but all typical of the trio. A good album.

JAMES BROWN: Pye International 28100

EXCITEMENT: I Don't Mind; Shout and Shimmy; Tell Me What You're Gonna Do; Good, Good Lovin'; Have Mercy Baby; Begging, Begging—Love Don't Love Nobody; Dancin' Little Thing; Come Over Here; You Don't Have To Go; Just Won't Do Right; It Was You.

First and foremost—when will James Brown cut enough new titles to make a new album because each and every one of these tracks has been made available in this country on at least one other album (some on two or three!). Musically, it is very typical of James Brown with a certain degree of "excitement" but it is difficult to commend an album of this type. Sorry!

VARIOUS ARTISTS: HMV 3619

SOUL SOUNDS OF THE 60's: STEVE ALAIMO: So Much Love; LEE DORSEY: Lover Of Love; BETTY EVERITT: Bye Bye Baby; In Your Arms; DOUGLAS GIBSON: I Won't Leave; THE IMPRESSIONS: People Get Ready; You've Been Cheatin'; It's All Right; Need To Belong; PERCY MAYFIELD: River's Invitation; THE TAMS: What Kind Of Fool Do You Think I Am; Concrete Jungle; IKE AND TINA TURNER: Dust My Broom; Beauty Is Only Skin Deep; I'm Hooked; Anything You Wasn't Born With.

Taken from the ABC/Tangerine catalogues. First complaint reiterates our editorial of last month i.e. the choice of material lacks imagination. Messrs. Alaimo and Dorsey are as usual. The Betty Everitt tracks are quite good. "BYE BYE BABY" is the old Mary Wells hit and "IN YOUR ARMS" is very a la Dionne. Best track is from Douglas Gibson (of the unknown tracks that is!) who offers a strange song with even more unexpected orchestration. The Imps tracks need no introduction. Percy Mayfield has a classic in "RIVER'S INVITATION" and is one of the highlights. The Tams are, frankly, far from their best on these two tracks. E.M.I.'s pet pair, Ike and Tina, are at their best on these four throbbing items from Tangerine. But the mind boggles at what could have been culled from ABC.

ARTHUR CONLEY: Atlantic 587069

SWEET SOUL MUSIC: Sweet Soul Music; Take Me Just As I Am; Who's Foolin' Who; There's A Place For Us; I Can't Stop—Wholesale Love; I'm A Lonely Stranger; I'm Gonna Forget About You; Let Nothing Separate Us; Where You Lead Me.

A good idea this. Issuing his earlier titles with the smash hit title tune. Young Arthur produces a good sound on Solomon's current success, "TAKE ME JUST AS I AM." Writing credits go to Arthur, Otis Redding, who also produced the collection, Dan Penn and Lindon Oldham. Arthur shines on the slow items such as "TAKE ME" and "I'M A LONELY STRANGER." We can now look forward to the "SHAKE RATTLE AND ROLL" LP, which is new recordings.

ARETHA FRANKLIN: Atlantic 587066

I NEVER LOVED A MAN THE WAY I LOVE YOU: Respect; Drown In My Own Tears; I Never Loved A Man; Soul Serenade; Don't Let Me Lose This Dream; Baby Baby Baby—Dr. Feelgood; Good Times; Do Right Woman—Do Right Man; Save Me; A Change Is Gonna Come.

An album that will please her many fans and Aretha's first for Atlantic. Included are her giant hits, "RESPECT" and the title lid. Aretha has reached her goal since joining this organisation and many fans feel this to be far superior to her Columbia outings. The feeling injected into Sam Cooke's "A CHANGE IS GONNA COME" and the standard, "DROWN IN MY OWN TEARS" is startling. I feel that this could be one of the biggest selling Soul albums of all time.

JIMMY HUGHES: Atlantic 587068

WHY NOT TONIGHT: Why Not Tonight; I'm A Man Of Action; I Worship The Ground You Walk On; Neighbour, Neighbour; It Was Nice—Slippin' Around With You; Midnight Affair; It's A Good Thing; I'm The Loving Physician; I Stand Accused.

All too often albums of this bracket by the lesser known (to the record buying public) artists from America get overlooked and we "Soul believers" have to import. But Atlantic have chosen to issue this gem and deserve our support and encouragement in order to get more. Jimmy's single successes such as the classic "NEIGHBOUR NEIGHOUR," the soulful "I WORSHIP THE GROUND" and "WHY NOT TONIGHT" along with "SLIPPIN' AROUND" and Jerry Butler's "I STAND ACCUSED" make this a strong album.

BARBARA LYNN: Sue 949

THE BARBARA LYNN STORY: Oh Baby; Jealous Love; You Can't Buy My Love; You're Gonna Be Sorry; Don't Be Cruel; Everybody Loves Somebody; You Don't Have To Go—You'll Lose A Good Thing; Letter To Mommy and Daddy; Don't Spread It Around; It's Better To Have It; Dedicate The Blues To Me; Money; All I Need Is Your Love.

Another of this month's interesting albums comes from the much revered woman of Soul, Barbara Lynn. This collection was recorded for Jamie prior to her move to Tribe last year and includes nigh on all of her tracks from that company. A good addition to those fervent supporters to the distaff section of R&B singers. Outstanding were "YOU CAN'T BUY MY LOVE" and, of course, "YOU'LL LOSE A GOOD THING" but every track is worthwhile.

WALLACE BROTHERS: Sue 950

SOUL CONNECTION: Lover's Prayer; I'll Step Aside; Precious Words; Hold My Hurt For Awhile; These Arms Of Mine; Love Me Like I Love You; Girls Alright With Me; Stepping Stone—She Loves Me Not; Faith; I'll Let Nothing Separate Us; Talking About My Baby; One Way Affair; Bye Bye Bye; Who's Fooling Who; Go On Girl.

Should be sub-titled the Wallace Brothers Best 16 because this is just about the best of the 40 or so tracks that the trio from Atlanta have recorded for Sims Records of Nashville. They have made their name over here with "LOVER'S PRAYER," "PRECIOUS WORDS" and this album is very much in the same mould. Lacks variety but will get acceptance from those fans of real soulful groups.

BOB AND EARL: Sue 951

HARLEM SHUFFLE: Baby It's Over; Dancin' Everywhere; Your Time Is My Time; Baby I'm Satisfied; I'll Keep Running Back; Harlem Shuffle—My Woman; The Sissy; Your Love Goes A Long Way; Puppet On A String; Don't Ever Leave Me; Fancy Free.

Bob and Earl caused quite a stir not too long back because nobody was too sure of their identity. Talk of Ben E. King, Jackie Lee and others served to bring their name into the fore and here is their first album release containing all of their singles. The title track is naturally the strongest, but "DON'T EVER LEAVE ME" and "BABY IT'S OVER" are good sounds.

GARNET MIMMS: United Artists 1174

LIVE: As Long As I Have You; Yesterday; For Your Precious Love; My Baby; Twistin' The Night Away—It's Been Such A Long Way Home; I'll Take Good Care Of You; It Was Easier To Hurt Her; Cry Baby; Roll With The Punches.

Recorded on his tour of our country during the early spring. Backing group, the Senate, are very useful. Bringing back memories of great acts is always pleasant, and this is no exception although I did not hear "TWISTIN' THE NIGHT AWAY" or "MY BABY" performed by Garnet. Garnet stands out on the slower efforts such as the classic "I'LL TAKE GOOD CARE OF YOU," "IT'S BEEN SUCH A LONG WAY HOME" and "IT WAS EASIER TO HURT HER"—not forgetting his biggest hit to date, "CRY BABY."

LITTLE RICHARD: Polydor 236.202

THE INCREDIBLE: Tutti Frutti Keep A Knockin'; Rip It Up; Jenny Jenny; Bama Lama, Bama Loo; Long Tall Sally; Ready Teddy; Slippin' And Slidin'; True Fine Mama—Bony Moronie; Lucille; Bring It Back Home To Me; Do You Feel It; Whole Lotta Shakin' Goin' On.

A "Live" recording culled from Kent Records and issued on Polydor's Special Series at budget price. Plenty of excitement injected into an album that will satisfy a wide variety of buyers—from Rock to R&B and Soul. Richard's version of "BRING IT HOME TO ME" has always been considered a classic and along with many of his Speciality hits, this album contributes a necessary section of his career.

ROOSEVELT SYKES: Ember 3391

SINGS THE BLUES: Slave For Your Love; Gone With The Wind; Wild Side; Out On A Limb; Honey Child—Never Loved Like This Before; Last Chance; Casual Friend; Your Will Is Mine; Hupe Dupe Do.

Another of Ember's cheap albums from the Crown catalogue features the Honeydripper himself with 10 pleasing items that will be welcomed by those who appreciate the Blues at its best. Such tracks as "WILD SIDE" or "LAST CHANCE" conjure up a rare emotion in the hearts of those folk who can truly appreciate the Blues.

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WRITE FOR FREE CATALOGUE

THE ISLEY BROTHERS

by John E. Abbey

During the last decade, one of America's most consistent groups have been the Isley Brothers. They have been awarded a Gold Disc for million sales for "SHOUT" and have been featured in the National Charts on numerous occasions with such epics as "TWIST AND SHOUT," "RESPECTABLE" and "THIS OLD HEART OF MINE." Ronald, Rudolph and O'Kelly have made just one visit to this country—that was in 1965, when they came over to promote their Soul classic, "THE LAST GIRL."

Their musical history began in New York in 1957, when they cut two sides for the small local label, Teenage. The tracks were "THE COW JUMPED OVER THE MOON" and "ANGELS CRIED." No success was achieved with these sides or the later efforts on Cindy, Mark-X or Gone. In fact it was not until 1959, having attracted the attention of Hugo Peretti, of the famed Hugo and Luigi production team, that they arrived on to the big time scene. The song was the self-penned item, "SHOUT," which went on to reach the very top spot in the Hot 100. The follow-up was "RESPECTABLE' which also went to the top but the boys were having trouble at Victor and only three more singles saw the light of day although over 40 tracks were cut in New York

They moved on to Atlantic, where they achieved litle success with their four releases before moving down Broadway to Wand Records. The second Wand issue was "TWIST AND SHOUT" which rocketed them right back to the top. Again they were plagued with outlet trouble and moved on to United Artists just one year later in 1963. Again—no luck. Back to Atlantic they went but got back into the reckoning with "THE LAST GIRL." Their last move was to Detroit and Motown where they hit immediate gold with "THIS HEART OF MINE" and "I GUESS I'LL ALWAYS LOVE YOU." Their latest offering is a very good upbeat item entitled "GOT TO HAVE YOU BACK."

Of their four giant hits, three have become standards in the R&B world—namely "TWIST AND SHOUT," "SHOUT" and "RESPECTABLE."

Ronald, lead voice, is the youngest and is 25 years old whilst Rudolph is 27 and O'Kelly the senior at 28. They have been singing togetherfor so long it is now a second nature to them. They all were born in Cincinnati and began singing as a gospel trio with their mother as accompanying pianist. They toured Ohio when they were in their mid-teens and became one of the most popular gospel acts in the State. When Ronald left school they decided to go for the big time and travel to New York. On the journey to the big city they were fortunate enough to stumble on a sympathetic ear. A certain woman took an interest in the boys and helped them in their early career.

Their main claim to fame is their extremely exciting stage act in which the three large gentlemen literally lose pounds of weight per show. Indeed, it will be a happy day when they can come to this country for a full tour because they would make a very entertaining evening for their many fans.

on disc

with John Abbey and Peter Trickey

★★★★★ FIVE STAR SINGLES

DARRELL BANKS
Angel Baby/Look Into The Eyes Of A Fool. Atlantic 584120 (Atco)
First U.K. release since "Open The Door" for Detroit-based Darrell Banks. Fast and obviously Detroit. Penned by Motown men Moy and Cosby. Down on his classic but very strong all the same.

SOLOMON BURKE
Take Me Just As I Am/I Stayed Away Too Long. Atlantic 584122 (Atlantic)
The King of Rock and Soul steps out on a soulful side that first came to our attention via Arthur Conley's cut. Recorded in Muscle Shoals and penned by Penn and Oldham. Gospel feel about the vocal and organ atmosphere. Solomon puts on his best preaching voice. Downtrack is another fine performance and is slow and soulful. Recommended.

EDDIE FLOYD
Things Get Better/Good Love, Bad Love. Stax 601016 (Stax)
This was Eddie's first solo success and sees light of day over here because Atlantic (U.K.) consider that "Don't Rock The Boat" is not worthy of Eddie. (We agree!). This is a raucous effort with plenty of brass and action in general. Soulful flip.

KELLY BROTHERS
You Put Your Touch On Me/Hanging In Here. President 143 (Sims/Excello)
Presidents first from Sims or Excello comes from the Georgia quartet and is a fine soul ballad that should gain heavy sales from people like us! Flip is faster.

ALBERT KING
Born Under A Bad Sign/Personal Manager. Stax 601015 (Stax)
Our pick of the month is Albert's chaser to "Crosscut Saw" and is equally as compelling. Groovy guitar work and bass work. A down home sound that deserves more success than it gets. (However much that is!). Rally round this one.

JAMES & BOBBY PURIFY
I Take What I Want/Sixteen Tons. Stateside 2039 (Bell)
The brother team from Pensacola, Florida get to grips with another from the Sam & Dave catalogue and make a fine sound on the fast song—excitement overflowing.

OSCAR TONEY JUNIOR
For Your Precious Love/Ain't That True Love. Stateside 2033 (Bell)
Another from Papa Don and the others down in Florida, introduces us to a very soulful gent who performs brilliantly on the familiar Jerry Butler song. Half-talked and half-sung but more than appealing.

★★★★ FOUR STAR SINGLES

THE BAR-KAYS
Soul Finger/Knucklehead. Stax 601014 (Volt)
Groomed by Booker T. and the Mar-keys, the Bar-kays offer a bouncy, party-time instrumental that will attract good sales. More you play it—more you like it. Good flip, too.

CHUCK BERRY
Back To Memphis/I Do Really Love You. Mercury 994 (Mercury)
Two self-penned items from vet R&R/R&B man, Chuck Berry. Lead lid tries to recreate his great "Memphis" smash and is easily his best since joining Mercury. Good piano work. Bluesy flip is similar to "Something You Got."

JAMES BROWN
Let Yourself Go/Good Rockin' Tonight. Pye International 25423 (King)
At long last, a reasonable release from the Soul Brother. Ace track finds our man in a wailing mood above plenty of brass and guitar activity. Mid-pace and irregular beat. Flip is the R&R classic.

JAMES CARR
Let It Happen/A Losing Game. Stateside 2038 (Goldwax)
Another Penn/Oldham song with Russell/Claunch production work for the Memphis-based James Carr. Not his best but well in keeping with his consistent run. First off is a slow, haunting ballad whilst flip doubles the pace.

RAY CHARLES
Here We Go Again/Somebody Ought To Write A Book About It. HMV 1595 (ABC)
Reminiscent of Mr. Quality's big Country slanted hits of a couple of years back. Performance is faultless as is the orchestration. Perfect balance. Flip, Ray plus Raelets chanting a Jimmy Holiday part-composition.

ARTHUR CONLEY
Shake, Ratle And Roll/You Don't Have To See Me. Atlantic 584121 (Atco)
Hitmaker Arthur Conley attempts to recreate Sam Cooke's slant on the old Rock song. Vocally and instrumentally owes a lot to Sam. Exciting, though. Slower flip and disappointing after "Sweet Soul Music."

THE ELGINS

It's Been A Long, Long Time/I Understand My Man. Tamla Motown 615 (VIP)

Disappointing effort by this under-rated group that appears very dated. Good song penned by Harvey Fuqua and sub-titled the Quails (?). Flip, penned by Eddie, Brian and Lamont is more in keeping with the Detroit sound.

PAUL KELLY

Sweet Sweet Lovin'/Cryin' For My Baby. Philips 1591 (Philips)

Nashville man Paul Kelly comes up with his first U.K. release since "Chills And Fever." He's still with Dial, though. (Joe Tex and Buddy Killen, that is). Out track is self-penned and is an exciting offering at fast pace whilst flip is slower and nice.

GARNET MIMMS

As Long As I Have You/Yesterday. U.A. 1186 (U.A.)

Culled from the star's U.K.-recorded Live album comes Garnet's personal favourite own-recording that is an upbeat song on which he works very hard. Both sides well-known, it seems.

SAM & BILL

I Feel Like Cryin'/I'll Try. Brunswick 05973 (Decca)

First Decca recording by the duo who will be featured in next month's "B&SM." This is one of those atmospheric, brass-laden pounders that are so much in vogue just now. Their recent tour will give them deserved sales, too.

PERCY SLEDGE

Baby, Help Me/You've Got That Something Wonderful. Atlantic 58080 (Atlantic)

Bobby Wommak composed this latest track from the consistent Percy Sledge—when did he make a bad record? Lead is faster than usual from him but very well done.

THE SOUL RUNNERS

Grits And Cornbread/Spreading Honey. Polydor 56732 (Mo'Soul)

West Coast instrumental group on a slow "Hole In The Wall" type ditty. Appeals to that select band who always go for the instrumentals. Good of its type.

HOWARD TATE

Baby, I Love You/How Blue Can You Get. Verve 555 (Verve)

Not as strong as his earlier items but still worth the trouble. Lead is a pleasing up-tempo ode that Howard appears at home with whereas the flip is a real bluesy mood of the old variety.

JOE TEX

Woman Like That, Yeah/I'm Going And Get It. Atlantic 584119 (Dial)

Rather below form Joe Tex, here. Two fast items that lack any of Joe's customary flair. Won't go down in his Hall of Fame, I'm afraid.

DIONNE WARWICK

The Beginning Of Loneliness/Alfie. Pye International 25424 (Scepter)

A charming Bacharach/David song that Dionne performs with rare beauty. Lilting and soothing and, although not the official top side, far superior to "Alfie" which has already been destroyed.

★ ★ ★ 3 STAR SINGLES

The "Hey Leroy" man, Jimmy Castor sings on his newie, "MAGIC SAXOPHONE" on Philips 1590 but rather average material. Hoagy Lands has his first U.K. side on Stateside 2030 (Laurie) and it's a pleasing up-tempo song. Although Jerry Lee Lewis' top side, "IT'S A HANG UP, BABY" is way below form, the flip, "HOLDIN' ON" is goodly. It's on Philips 1594. Ramsey Lewis' luck won't change with "FUNCTION AT THE JUNCTION" on Chess 8058. Good but not commercial for this country.

Lonnie Mack, the guitarist, comes up again on President 142 with a pretty average song, "SAVE YOUR MONEY." Early Wilson Pickett and the Falcons on London 10146 from Lupine. Tracks are "BILLY THE KID" and "I DON'T WANT NO PART TIME LOVE." Good but dated sound. Yet another indifferent waxing from Lou Rawls with "SHOW BUSINESS" on Capitol 15507. He must have some stage act! Smokey Robinson and the Miracles are way below form with the lilting "MORE LOVE" on Tamla Motown 614. Their next release must be a good'un though.

The Shirelles still in a rut with "TOO MUCH OF A GOOD THING" on Pye International 25425. The ever-popular Rufus Thomas is back with two reasonable efforts that will garner sales. Titles are "GREASY SPOON" and "SOPHISTICATED SISSY" on Stax 601013. A new femme group to us are the Tiffanies but their Chess 8059 recording "IT'S GOT TO BE A GREAT SONG" won't help too much. Barry White is another new name from President's West Coast Bronco outfit and "ALL IN THE RUN OF A DAY" is promising enough on President 139. Nancy Wilson has the last word with yet another version of "MERCY MERCY MERCY" on Capitol 15508.

chicago focus . .

FONTELLA BASS

Lucky In Love/Sweet Lovin' Daddy. Checker 1183
The ever popular Fontella, who clicked internationally with "RESCUE ME," returns with a tuneful item. Upbeat but nothing new to offer. Flip is a midpace affair with Fontella in good form.

GENE CHANDLER

To Be A Lover/After The Laughter. Checker 1165
Mr. Consistency continues his run with two excellent tracks. Ace track is slow and soulful and in keeping with the high standard that he has set himself. Faster flip is another gem from the Chicago man. Two strong sides.

MITTY COLLIER

You're The Only One/Do It With Confidence. Chess 2015
Much revered Soul Sister, Mitty Collier comes back on the scene with an Aretha-inspired item that has enough drive and power to garner good sales. Faster and less tuneful flip.

CHARLES DRAIN

Here I Am/She's Gone. Checker 1175
Drain's first offering for Checker has much promise. Top side, although not over-tuneful, has interest provided by the voice of Mr. D. Self-penned.

MONK HIGGINS

How Come/Different Strokes. Chess 1998
Ace producer, Monk Higgins turns to his own recordings again with two more instrumental items. Both efficient with the saxophone and organ well to the fore.

HOWLIN' WOLF

I Had A Dream/Pop It To Me. Chess 2009
Pounding, staccato beat employed on the Wolf's latest offering which finds him in a pensive mood. More modern than usual for Wolf with a more commercial lyric line. Produced by Monk Higgins. Flip is more typical with guitar and piano well out front.

DENISE LASALLE

A Love Reputation/One Little Thing. Chess 2005
Another new name from the Windy City that could be destined for big things is this young lady who is in fine form on this brisk item that is well produced. Flip is slower and Denise handles it with rare efficiency. Very strong.

LAURA LEE

Dirty Man/It's Mighty Hard. Chess 2013
A very effective top side from Laura Lee that seems destined for great heights. Recorded in Muscle Shoals by Rick Hall. Slow and with the same feel as Percy Sledge's "WHEN A MAN . . ." Flip, also slow, is another soulful job. Two very good sides.

LITTLE MILTON

Sweet Sixteen (Parts 1 and 2). Checker 1181
The familiar B.B. King item gets the Little Milton treatment. Although not his best it has all the Milton trademarks—the wailing B.B. style of guitaring and singing along with piano.

MAURICE & MAC

So Much Love/Try Me. Checker 1179
Maurice, of the Radiants, joins forces with Mac to produce a fine revival of the Ben E. King success. Duo's are currently in vogue and this could be a big success. Flip is typical duo stuff.

BOBBY MOORE & THE RHYTHM ACES

Chained To Your Heart/Reaching Out. Checker 1180
Another Muscle Shoals recording for Bobby Moore and penned by Dan and Lindon. Can't go wrong. Sock side is a groovy upbeat affair with plenty of bass and brass. Downtrack employs two themes and is a clever production—by Rick Hall, of course.

THE RADIANTS

Don't Take Your Love/The Clown Is Clever. Chess 2021
Furious lead lid which is the first Radiants disc since Maurice McAllister left the group. New lead voice is good and powerful although not really tested on this disc. Flip is slow and the group harmonise.

MARLENA SHAW

Waiting For Charlie To Come Home/Brother Where Are You. Cadet 5571
Successful in the States for the "MERCY MERCY MERCY" girl. Lead lid, penned by Bacharach, is unusual tune-wise and builds into quite a sensational ending. Jerky flip is good, too.

BILLY STEWART

Why Do I Love You So/Cross My Heart. Chess 2202
The latest from Billy is a shuffling item with the star mumbling his way through very effectively above bass and strings. Tuneful although he seems detached from the orchestration, somehow. Flip is similar to his earlier successes.

IRMA THOMAS

Cheater Man/Somewhere Crying. Chess 2010
Debuting for Chess, Irma strikes with an interesting two-sider. Recorded in Muscle Shoals and penned by Dan and Lindon, the top side is fast with some interesting rifts. Slower flip is more the old style Irma and penned by Oliver Sain. Clever use of guitar constitutes towards two strong sides.

A Woman Will Do Wrong/I Gave You Everything. Chess 2017
The second Irma release is a relaxing ode that has similar lyrics to "WHEN A MAN LOVES A WOMAN." Irma, velvet-voiced, chants above an effective brass backing. Downtrack is mid-paced and pleasing.

TOMMY TUCKER

I'm Shorty/Sitting Home Alone. Checker 1178
Tommy is still on the Shorty theme after all these years. Willie Dixon scrolled this latest saga that has that same mean quality of his earlier hits. Flip it for another Robert Higgenbotham composition that is loaded with funk and excitement.

THE WILDWEEDS

Someday Morning/Can't You See That I'm Lonely. Cadet 5572
Strenuous group sound on this repetitive ode that moves with conviction. Rather modern and not typical of Chicago. Fast with effective guitar and organ features. Average flip.

Ramsey Lewis Trio have two new offerings—neither of which possess the sound of his earlier hits. Firstly, on Cadet 5565, is "SATURDAY NIGHT AFTER THE MOVIE" and on Cadet 5573, the Trio revive Martha's "DANCING IN THE STREET." On Checker 1182 is Bobby Rush, who offers average material in "SOCK BOO GA LOO." Tommy & Cleve turn their attention to the Everly's "BIRD DOG" on Checker 1177.
For the Gospel Fans: Sister Soul with the Lucy Rodgers Singers build up quite a storm with "TIME IS DRAWING NIGH" on Checker 5028. The Meditations offer "IT'S WRONG TO FIGHT," an inspired effort, on Checker 1176.

memphis focus . .

JOHNNIE TAYLOR: Stax 715 (U.K. 589008)

WANTED ONE SOUL SINGER: I Got To Love Somebody's Baby; Just The One I've Been Looking For; Watermelon Man; Where Can A Man Go From Here; Toe Hold; Outside Love—Ain't That Loving You; Blues In The Night; I Had A Dream; 16 Tons; Little Bluebird.
First comment on this album is the sleeve notes. A very original idea giving details of Johnnie by way of an application for employment form. The album itself is well worth having with Johnnie's hit recordings included such as the bluesy "I GOT TO LOVE SOMEBODY'S BABY" and the infectious "TOE HOLD" and his only previous release over here, "AIN'T THAT LOVING YOU."

OTIS REDDING AND CARLA THOMAS: Stax 716 (U.K. 589007)

KING AND QUEEN: Knock On Wood; Let Me Be Good To You; Tramp; Tell It Like It Is; When Something Is Wrong With My Baby; Lovey Dovey—New Year's Resolution; It Takes Two; Are You Lonely For Me; Bring It On Home To Me; Ooh Carla, Ooh Otis.
Interesting selection on this first first album with the duo together. True, though, that most of the tracks are performed exactly the way one would expect. Half the selection come from Stax writers. Best are the highly successful single "TRAMP" and Freddy Scott's "ARE YOU LONELY FOR ME." The two new tracks are "NEW YEAR'S RESOLUTION," a slow pounding soul-item, and "OOH CARLA, OOH OTIS," which is rather too similar to Bo's "OOH BABY." A first class album that most of you will already have by now.

BOOKER T. AND THE M.G.'s: Stax 717

HIP HUG HER: Hip Hug Her; Soul Sanction; Get Ready; More; Double or Nothing; Carnaby Street—Slim Jenkins Joint; Pigmy; Groovin'; Booker's Notion; Sunny.
This is the album that has caused quite a sensation because Atlantic (U.K.) have decided against issuing it over here. Not up to the Booker T. standard. Whereas I am, personally, inclined to agree, I do believe that the album should be issued as a matter of policy. There are many fans of the group who would buy the album irrespective of what tracks are included. The fact that it is Booker T. is adequate for them. Certainly after the previous three albums this is a let-down although the title track still sounds good. Not enough variety for the average fan, I feel.

CARLA THOMAS: Stax 718

THE QUEEN ALONE: Any Day Now; Stop Thief; I Take It To My Baby; I Want You To Be My Boy; Something Good; When Tomorrow Comes—

I'll Always Have Faith In You; All I See Is You; Unchanging Love; Give Me Enough; Lie To Keep Me From Crying.
An album that contains enough beauty, excitement, music, showmanship to last a lifetime. To pick a favourite track is dificult but it must be between "I'LL ALWAYS HAVE FAITH IN YOU," penned by Eddie Floyd and Al Isbell, and "LIE TO KEEP ME FROM CRYING," penned by Homer "Lot Of Love" Banks and Allen Jones. Interesting versions of the Bacharach/David song "ANY DAY NOW" and "ALL I SEE IS YOU" a pop hit for Miss Springfield. Recommended when released in the Autumn.

WILLIAM BELL: Stax 719
THE SOUL OF A BELL: Everybody Loves A Winner; You Don't Miss Your Water; Do Right Woman—Do Right Man; I've Been Loving You Too Long; Nothing Takes The Place Of You; Then You Can Tell Me Goodbye—Eloise; Any Other Way; It's Happening All Over; Never Like This Before; You're Such A Sweet Thing.
Established as a singer, producer and song-writer, William Bell stands within reach of a ripe future. This album is a first class example of his talent. Although there is nothing really distinguishable about his voice, he has a nice "feel" for slow ballads. All of Side 1 is sung in a restrained, plaintive mood whereas Side 2 has more variety. This album stands, in my opinion, as one of the finest Soul albums of all time.

ALBERT KING: Stax 723
BORN UNDER A BAD SIGN: Born Under A Bad Sign; Crosscut Saw; Kansas City; Oh Pretty Woman; Down Don't Bother Me; The Hunter—I Almost Lost My Mind; Personal Manager; Laundromat Blues; As The Years Go Passing By; The Very Thought Of You.
Another Stax artist of immeasurable talent is Albert King, who for years persevered with the same sound without really going big. Now, with Stax, he has achieved that breakthrough and here is his first album under that banner. The classic "CROSSCUT SAW" and "BORN UNDER A BAD SIGN" are included along with his earlier "OH PRETTY WOMAN" and "LAUNDROMAT BLUES." A collection of 11 first class tracks with that down-home sound that has made Albert King the star he is.

THE BARKAYS
SOUL FINGER: Soul Finger; Knucklehead; With A Child's Heart; Barkays Boogaloo; Theme From Hell's Angels—You Can't Sit Down; House Shoes; Pearl High; I Want Someone; Hole In The Wall; Don't Do That.
In honour of their current two-sided smash, the Barkays have their first album, titled "SOUL FINGER." The group are not the Markeys. That's for sure although the sound is almost identical. According to the sleeve notes, the Barkays have been groomed by Booker T. and the boys. Special praise for "PEARL HIGH," "I WANT SOMEONE" and "WITH A CHILD'S HEART."

THE MARKEYS/BOOKER T. & THE M.G.'s:
Stax 720
BACK TO BACK: Green Onions; Red Beans And Rice; Tic Tac Toe; Hip Hug Her; Philly Dog—Grab This Thing; Last Night; Gimme Some Lovin'; Booker Loo; Outrage.
Could be subtitled the Greatest Hits of . . . as this album contains 10 of the biggest successes from the Memphis musicians. Each track should be known to most readers. One comment is the fact that only 10 tracks could be included. Bearing in mind that all the tracks are available elsewhere, this album is really only meant to appeal to the casual record buyer as opposed to the dedicated fan of the two groups.

OTIS REDDING: Volt 418
OTIS REDDING LIVE IN EUROPE: Respect; I Can't Turn You Loose; I've Been Loving You Too Long; My Girl; Shake—Satisfaction; Fa-Fa-Fa-Fa-Fa; These Arms Of Mine; Day Tripper; Try A Little Tenderness.

THE STAX/VOLT REVIEW
STAX 721—LIVE IN LONDON: BOOKER T. & THE M.G.'s: Green Onions; THE MARKEYS: Philly Dog; EDDIE FLOYD: If I Had A Hammer; Knock On Wood; OTIS REDDING: Shake; CARLA THOMAS: Yesterday; B-A-B-Y; SAM & DAVE: I Take What I Want; When Something Is Wrong With My Baby; Hold On I'm Comin'.
STAX 722—LIVE IN PARIS: CARLA THOMAS: Got My Mojo Working; Let Me Be Good To You; Gee Whiz; EDDIE FLOYD: Raise Your Hand; But It's Alright; SAM & DAVE: Soothe Me; You Don't Know Like I Know; You Got Me Hummin'; OTIS REDDING: Try A Little Tenderness.
These three albums are the testimony to the European Tour that the Stax/Volt artists made earlier this year. To those who witnessed the spectacle this will act as a reminder to an unbelievable night-out. To those who missed out —listen to these albums and, although a recording is no substitute, you will realise you missed a good thing.
The excitement created on these recordings has never been surpassed on a "Live" recording. The Otis selection is virtually his greatest hits and most of the artists include their best selling and most requested performances.
Incidentally, for those of you who missed our "Special Stax Revue" issue of "Home of the Blues," you can still obtain one by sending a two shilling P.O. or cheque to us at the address on the inside cover.

OTIS REDDING

Glory Of Love/I'm Coming Home. Volt 152
The latest from Otis is another revival and is in the same mould as "TRY A LITTLE TENDERNESS." Flip is a fast affair, penned by Otis and produced by Steve Cropper.

BOOKER T. AND THE M.G.'s

Groovin'/Slim Jenkin's Place. Stax 224
Instrumental version of the recent hit for the Young Rascals. Very commendable and extremely pleasing organ and piano work on this tuneful ode. Yes, easy on the ear. Jangly, exciting flip. Their best since "HIP HUG HER."

CARLA THOMAS

I'll Always Have Faith In You/Stop Thief. Stax 222
The latest from Carla, from her "QUEEN ALONE" alone, is a slow, meaningful, tear-in-the-eye type ballad with beautiful piano and chorus work aiding the velvet tones of Carla. Insidious beat on the mid-pace flip.

MABLE JOHN

I'm A Big Girl Now/Wait Your Dog. Stax 225
Top side for Little Willie's sister is a slow ballad with a rather delicate orchestration based mainly on the piano. Not over-tuneful but plenty of feeling. Excitement and the Stax Hit Sound take over for the more commercial downtrack.

JEAN & THE DARLINGS

How Can You Mistreat The One You Love/ That Man Of Mine. Volt 151
Fascinating orchestration on this debut item by the girls. Lead outing is fast with good use of vibes. Beat is rather jerky and inconsistent but effective. Pace slackens for the flip which is a little ordinary.

houston focus . .

O. V. WRIGHT: Back Beat BLP 66

EIGHT MEN AND FOUR WOMEN: Eight Men, Four Women; Why Don't You Believe Me; Can't Find True Love; Don't Want To Sit Down; Everybody Knows; I Could Write A Book—Bachelor's Blues; You're Gonna Make Me Cry; Monkey Dog; You've Been Crying; I Can't Believe; Motherless Child.
O.V. has his second album release for Back Beat. His two biggest, the title song and "YOU'RE GONNA MAKE ME CRY" are included. He has established himself with his fine brand of Soul chanting rather than upbeat numbers. This album is well in keeping with this format. Standout tracks include "CAN'T FIND TRUE LOVE," "I CAN'T BELIEVE" along with the two big hits. Good value.

BOBBY BLAND: Duke DLP 84

THE BEST OF BOBBY BLAND: Poverty; I Smell Trouble; Someday; I'll Take Care Of You; I Pity The Fool; Cry Cry Cry—Turn On Your Love Light; Call On Me; Ain't Nothing You Can Do; If You Could Read My Mind; Farther Up The Road; Stormy Monday.
Spanning a decade of great Bobby Bland recordings comes this album—a selection of some of his biggest hits. Many from his earlier and more bluesy career. Most of our readers will be familiar with these tracks but to those not familiar with Bland, it should be pointed out that this is a rare collection of 12 top-class tracks all of which have been hits in their own right. The feeling that is injected into "STORMY MONDAY" or the more recent "POVERTY" is thrilling and for excitement try "TURN ON YOUR LOVE LIGHT."

BOBBY BLAND

That Did It/Getting Used To The Blues. Duke 421
For his latest single, Bobby returns to the slower type of number, that he made his name with. Written and produced by Pearl Woods. Powerful performance by the artist. Full of drama and brass. Quicker flip with a commercial rift.

O.V. WRIGHT

Heartaches, Heartaches/Treasured Memories. Back Beat 583
Willie Mitchell wrote the lead lid and produced both sessions of O.V.'s follow-up to "EIGHT MEN, FOUR WOMEN." Similar style with same use of chorus. Lyrics not as interesting but a good feel to it. Exciting flip contributes to a good double-header.

BOBBY DAY

Spicks And Specks/So Lonely. Sure-Shot 5036
Ultra commercial feel to welcome Bobby "Rockin' Robin" Day back. Begins quietly but builds to a frantic finale. Very familiar sound that could, with help, be big. Frantic flip.

KIM TOLLIVER

Get A Little Soul/In Return For Your Love. Sure-Shot 5035
Interesting danceable lead lid here for young thrush, Kim Tolliver. Nothing new but exciting orchestration. Flip is slow and pensive. Influenced by Memphis.

THE AUGUSTINE BROTHERS

Everyday Of My Life/My Place. Duke 422
Slow, rather dated sound, to the first item from Don and Ron, the Augustine Brothers. Faster downtrack. Both sides self-penned.

SOUNDS LIKE EXCITEMENT!

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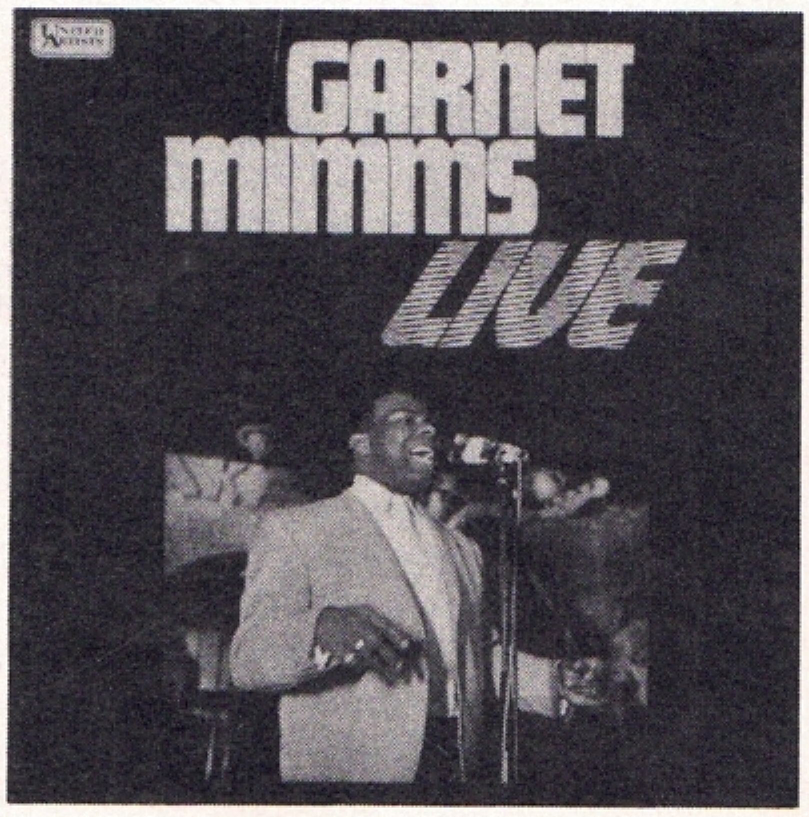
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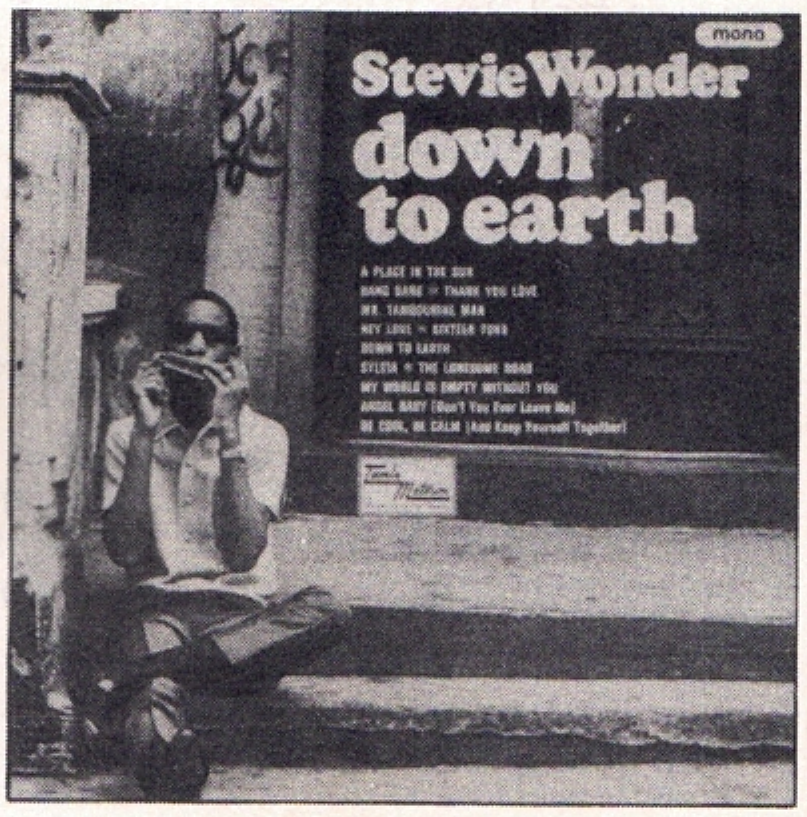
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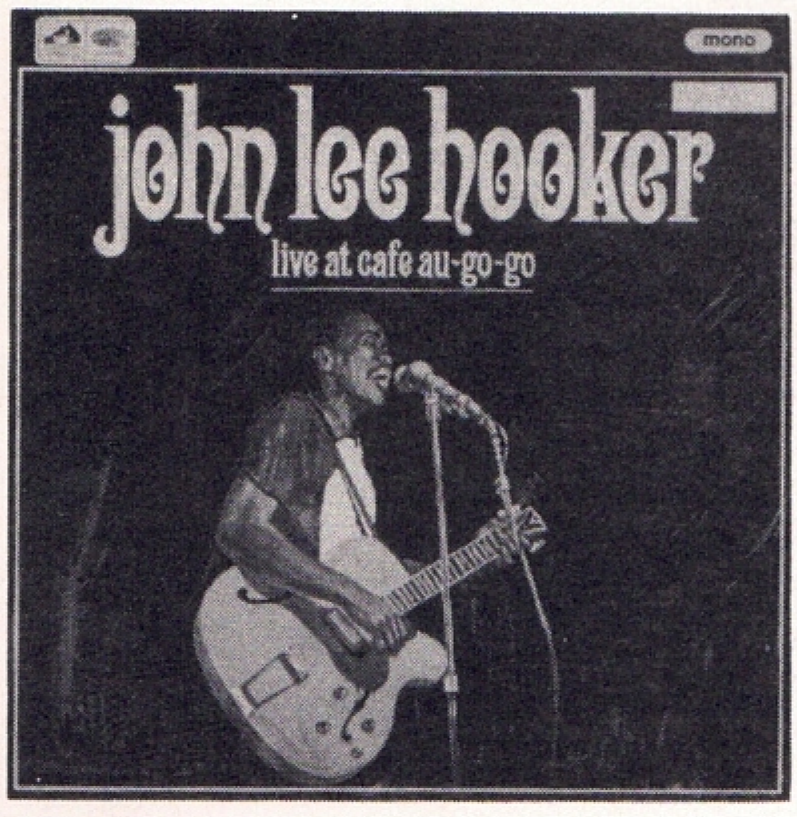
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